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Prang's
Chromo Journal.

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Prang's Chromo.

A JOURNAL OF POPULAR ART.

VOL. I.

BOSTON, JANUARY, 1868.

No. 1.

HOW CHROMOS ARE MADE.

FROM THE BOSTON DAILY ADVERTISER.

CHROMO-LITHOGRAPHY is the art of printing pictures from stone, in colors. The most difficult branch of it—which is now generally implied when chromos are spoken of—is the art of reproducing oil paintings. When a chromo is made by a competent hand, it presents an exact counterpart of the original painting, with the delicate gradations of tints and shades, and with much of the spirit and tone of a production of the brush and pallet.

To understand how chromos are made, the art of lithography must first be briefly explained. The stone used in lithography is a species of limestone found in Bavaria, and is wrought into thick slabs with finely polished surface. The drawing is made upon the slab with a sort of colored soap, which adheres to the stone, and enters into a chemical combination with it after the application of certain acids and gums. When the drawing is complete, the slab is put on the press, and carefully dampened with a sponge. The oil color (or ink) is then applied with a common printer's roller. Of course, the parts of the slab which contain no drawing, being wet, resist the ink; while the drawing itself, being oily, repels the water, but retains the color applied. It is thus that, without a raised surface or incision—as in common printing, wood-cuts, and steel engravings—lithography produces printed drawings from a perfectly smooth stone.

In a chromo, the first proof is a light ground-tint, covering nearly all the surface. It has only a faint, shadowy resemblance to the completed picture. It is in fact rather a shadow than an outline. The next proof, from the second stone, contains all the shades of another color. This process is repeated again and again; occasionally, as often as thirty times. We saw one proof, in a visit to Mr. Prang's establishment,—a group of cattle,—that had passed through the press twelve times; and it still bore a greater resemblance to a spoiled colored photograph than to the charming picture which it subsequently became. The number of impressions, however, does not necessarily indicate the number of colors in a painting, because the colors and tints are greatly multiplied by combinations created in the process of printing one over another. In twenty-five impressions, it is sometimes necessary and possible to produce a hundred distinct shades.

The last impression is made by an engraved stone, which produces that resemblance to canvas noticeable in all of Mr. Prang's finer specimens. English and German chromos, as a rule, do not attempt to give this delicate final touch, although it would seem to be essential in order to make a perfect imitation of a painting.

The paper used is white, heavy "plate paper," of the best quality, which has to pass through a heavy press, sheet by sheet, before its surface is fit to receive an impression.

The process thus briefly explained, we need hardly add, requires equally great skill and judgment at every stage. A single error is instantly detected by the practised eye in the finished specimen. The production of a chromo, if it is at all complicated, requires several months—sometimes several years—of careful preparation. The mere drawing of the different and entirely-detached parts on so many different stones is of itself a work that requires an amount of labor and a degree of skill, which, to a person unfamiliar with the process, would appear incredible. Still more difficult, and needing still greater skill, is the process of coloring. This demands a knowledge which artists have hitherto almost exclusively monopolized, and, in addition to it, the practical familiarity of a printer with mechanical details. "Dry-

ing" and "registering" are as important branches of the art of making chromos as drawing and coloring. On proper registering, for example, the entire possibility of producing a picture at every stage of its progress depends. "Registering" is that part of a pressman's work which consists in so arranging the paper in the press, that it shall receive the impression on exactly the same spot of every sheet. In book work, each page must be exactly opposite the page printed on the other side of the sheet, in order that the impression, if on thin paper, may not "show through." In newspaper work this is of less importance, and often is not attended to with any special care. But in chromo-lithography the difference of a hair's-breadth would spoil a picture; for it would hopelessly mix up the colors.

After the chromo has passed through the press, it is embossed and varnished, and then put up for the market. These final processes are for the purpose of breaking the glossy light, and of softening the hard outlines which the picture receives from the stone, which imparts to it the resemblance of a painting on canvas.

Mr. Prang began his business in the humblest way, but has rapidly increased his establishment, until he now employs fifty workmen,—nearly all of them artists and artisans of the most skilful class,—and is preparing to move into a larger building at Roxbury. He uses eighteen presses; and his sales are enormous. His catalogue now embraces a large number of Album Cards, about seventy sets of twelve in each set; a beautiful series of illuminated "Beatitudes" and "Scriptural Mottoes;" an endless list of our great men, and of men not so great after all; of juveniles, notably, a profusely illustrated edition of "Old Mother Hubbard;" and of half chromos and chromos proper. Tait's "Chickens," "Ducklings," and "Quails" were the first chromos that met an instant and wide recognition. Nineteen thousand copies of the "Chickens" alone were sold. Bricher's "Early Autumn on Esopus Creek" is one of the best chromos ever made on a small scale. The "Bulfinch" and the "Linnet" (after Cruikshank) are admirable. There are other chromos which are less successful, and one or two that are not successful at all; but they are nearly all excellent copies of the originals, with which the defects must be charged.

The chromos of Bricher's paintings are really wonderfully accurate.

Mr. Prang's masterpiece, however, is not yet published, although it is nearly ready for the market. It entirely surpasses all his previous efforts. It is Correggio's "MAGDALENA," and can hardly fail, we think, to command a quick sale and hearty recognition.

Like every modern discovery, chromo-lithography has its partisans and detractors,—those who claim for it perhaps impossible capabilities, and those who regard it as a mere handicraft, which no skill can ever elevate into the dignity of an art. We do not care to enter into these disputes. Whether an art or a handicraft, chromo-lithography certainly re-produces charming little pictures vastly superior to any colored plates that we have had before; and it is, at least, clearly entitled to be regarded as a means of educating the popular taste, and thereby raising the national ideal of art.

A correspondent, looking at chromos from this point of view, thus indicates (it may be somewhat enthusiastically) their possible influence on the culture of the people:—

"What the discovery of the art of printing did for the mental growth of the people, the art of chromo-lithography seems destined to accomplish for their æsthetic culture. Before types were first made, scholars and the wealthier classes had ample opportunities for study; for even when Bibles were chained in

churches, and copies of the Scriptures (then aptly styled) were worth a herd of cattle, there were large libraries accessible to the aristocracy of rank and mind. But they were guarded against the masses by the double doors of privilege and ignorance. A book possessed no attractions for the man who could not read the alphabet; and, because they were rare and hard to get at, he had no incitement to master their mysteries. Made cheap and common, the meanest peasant, in the course of a few generations, found solace for his griefs in the pages of the greatest authors of his times and of all time. Mental culture became possible for whole nations; and democracy, with its illimitable blessings, gradually grew up under the little shadow of the first 'printer's proof.'

"Until within a quite recent period, art has been feudal in its associations. Galleries of priceless paintings, indeed, there have always been in certain favored cities and countries; but to the people, as a whole, they have been equally inaccessible and unappreciated, because no previous training had taught the community how to prize them. It was like Harvard College without the district school,—a planet without satellites, and too far removed from the world of the people for its light to shine in the cottage and in the homes of the masses.

"Now, chromo-lithography, although still in its infancy, promises to diffuse not a love of art merely among the people at large, but to disseminate the choicest masterpieces of art itself. It is art republished and naturalized in America. Its attempts hitherto have been comparatively unambitious; but it was not Homer and Plato that were first honored by the printing-press. It was dreary catechisms of dreary creeds. So will it be with this new art. As the popular taste improves, the subjects will be worthier of an art which seeks to give back to mankind what has hitherto been confined to the few."

MR. PARTON ON PRANG'S CHROMOS.

NEW YORK, Dec. 29, 1866.

GENTLEMEN,—

I have just received the exquisite specimens of your art which you have been so generous as to send me. The letter respecting them arrived last night.

It has been a favorite dream with me for years, that the time would arrive when copies of paintings would be multiplied so cheaply, and reduced so correctly, as to enable the working-man to decorate his rooms with works equal in effect to the finest efforts of the brush. I could not see that there was any natural obstacle in the way of this, which science could not overcome. The works which are issued by your house, which have often and long detained me at the picture-shop windows in Broadway, show me that my dream is coming true.

I do not wonder at the enthusiasm with which you pursue your beautiful vocation. The business of this age is to make every honest person an equal sharer in the substantial blessings of civilization; and one of the many means by which this is to be effected is to make the products of civilization cheap.

In prosecuting your business, therefore, you are aiding to bring about the essential equality of merit, opportunities, and circumstances. Besides, what a future is there for art where a great picture can adorn a hundred thousand homes, instead of nourishing the pride of one, and when an artist can draw a steady revenue from the copyright of his works, instead of eating up one picture while he anxiously and hurriedly completes another!

For the public sake and your own, gentlemen, I wish you success.

JAMES PARTON.

Messrs. L. PRANG & Co.

CONCERNING CHROMO-LITHOGRAPHY.

FROM THE NEW-YORK TRIBUNE.

THE recent publication, by Messrs. L. PRANG & Co. of Boston, of some fine specimens of chromo-lithography, particularly one representing a "Group of Chickens," after Tait, which we regard as the most creditable piece of work of this class yet produced in America, has excited considerable inquiry as to how such work is done: we have therefore thought that a brief description of the process might not prove uninteresting to our readers.

Chromo-lithography is the art of picture-printing in colors; and, although not a very recent invention, it has been greatly modified and improved of late years. It might, with propriety, be called mechanical painting, as the colors are laid on one after another, mingling the different tints and shades until the picture is complete, in a manner analogous to painting with a brush; and, provided the men who undertake the work are skilful artists, there is no reason why a chromo-lithograph should fall short, in point of expression or delicacy, of the original painting which it is designed to imitate.

A few words on ordinary lithography will first be necessary in order to give the reader a clear idea of the chromo process. Briefly, then, a lithograph is a chemical drawing upon stone, the drawing being made with a greasy or oily ink upon the peculiar quality of limestone found in the quarries of Solenhofen, Bavaria. All other processes of engraving are mechanical, rather than chemical, as in wood or type work, where the impression is obtained from a raised design; or in copper and steel plate, where the design is made by deep incisions, into which the ink is rubbed. In the lithographic process, however, there is neither *relievo* nor *intaglio* design: the operation is dependent simply upon the chemical affinity existing between the greasy matter employed in the ink and that upon the stone, and the antagonism which this matter has for water, with which the stone is in all cases dampened before pulling an impression.

In chromo-lithography, the process is identical, except that a different stone is required for every color employed; and the ink used is a species of oil color, similar to that adopted by artists for painting. The number of stones used depends upon the number of colors required, usually varying between ten and thirty; and the time necessary to prepare these stones for an elaborate piece of work extends over months, and sometimes years. But the number of colors in any given picture is not always an indication of the number of stones employed as the colors and tints are multiplied by combination in being printed one over another; thus, in an engraving where twenty-five stones are used, there may be upward of a hundred different shades of color obtained by this means. The amount of labor and detail involved in drawing the different parts of the design upon so many stones is almost inconceivable to one who is uninitiated. The *modus operandi* is as follows:—

Upon the first stone, a general tint is laid, covering nearly the whole picture, and as many sheets of paper as there are to be copies of the picture are printed from it. A second stone is then prepared, embracing all the shades of some other color; and the sheets already printed with the first color are worked over this stone. A third, fourth, fifth, and sixth follow, each one repeating the process, and adding some new color, advancing the picture a step farther, until the requisite number of colors have been applied. The printing of so many colors, and the time required for drying each before the application of a succeeding one, involves months of careful and anxiously-watched labor. Great care and skill are required to perfect what is technically termed the "registering," or that part of the process which provides that the paper fall upon every stone in exactly the same position relatively to the outline. To attain this end, stout brass pins are fixed in a frame surrounding each stone. These pins penetrate the paper in making the first impression; and the holes thus made, being carefully placed over the pins in all subsequent impressions, insures the certainty of the outline on every stone always falling into the same position on every sheet. At last, however, it leaves the press to be sized, embossed, varnished, mounted, and framed. The embossing is that part of the operation necessary to break the glossy light, and soften the hard outlines; a broken structure being given to the print by being passed through the press in contact with a roughened stone.

Of course, the chromo-lithographer, as well as the printer, must be artistic, in feeling at least, or they never can attain any degree of competency; and this

requisite, combined with the necessity of long study and training, is the reason why so little is done in this branch of the business in this country. We are pleased to see so much activity manifested in this direction at present, as evincing the growing interest of an art-loving community in such matters, and trust that those who devote their time and means to it will receive the energetic support they deserve. The number of successful chromo-lithographers, even in Europe, is yet very limited; therefore the efforts of American houses are all the more praiseworthy, in view of the degree of perfection which has been attained in their work.

Messrs. PRANG & Co. have other works of this nature in press; and we trust they will receive the encouragement necessary to enable them to continue their labors, which have a tendency to raise the standard of art among us, and educate the taste of the masses, by placing within their reach *fac-similes* of the finest works of the great masters in painting.

MRS. STOWE ON PRANG'S CHROMOS.

HARTFORD, Jan. 20, 1867.

MR. PRANG,—

On returning from a month spent in New York during the holidays, I am agreeably surprised by finding the beautiful objects which you have sent me.

The Beatitudes are got up in a style which really astonishes me, and fills me with patriotic pride that such work, at last, is done in America.

I have seen some of the finest engravings of the Arundel Society, in which mediæval color and gold ground is united; and I really think I have seen nothing superior to these Beatitudes.

Sunday-school rooms might be beautifully and appropriately ornamented by these Beatitudes in panel frames around the room.

I understand some captious remarks have been made by some papers on your imitation oil paintings. They probably proceed from the sensitive jealousy of poor artists, who fear to be undersold by engravings, that, when in the frame, cannot be told from oils.

Is it not a perfectly legitimate field of art labor? If chromo-lithography can exactly reproduce oil painting, who shall forbid it?

Be assured I shall neglect no opportunity of proving my sympathy with your so charming and beautiful mission, and bringing it to every one's notice, so far as I can.

Very truly yours,

HARRIET BEECHER STOWE.

CORREGGIO AND HIS MAGDALENA.

THE Italian artist, Antonio Allegri, born in Correggio (now Reggio), a small town near Modena, called himself, after his native place, "Correggio;" and, under that name, he became of world-wide renown. He was born in 1494, and died in 1534; and one of his last productions was the small but famous picture, the "Reading Magdalena," now in the possession of the Dresden Art Gallery.

Correggio is not known to have had much schooling in art, nor is he known ever to have visited even Rome (the only great centre of art and art-study at that time); he probably never knew the great painters of his age but through their works: yet, by the force of his individual genius, he created a manner entirely original; and his creations are held by many critics to be the equals, in form, of Michael Angelo's, in expression, of Raphael's, in color, of Titian's. Like most artists of his time, he painted principally for churches and monasteries; but through all his works, even those of the most serious character, a vein of good humor, of kindly, humane feeling, and of love for the beautiful in man, is perceptible. His Madonnas and his Saints, in expression chaste and tender, full of dignity and holiness, are resplendent with life and earthly beauty; and his READING MAGDALENA is considered to be one of the most perfect women ever painted. This picture, perhaps, has been multiplied through engravings more than any other in existence; but to reproduce it in all its glory of color, and to give back the very soul of the painter and of his work, has been reserved for the chromo-lithographic process, which, in the hands of good artists and good printers, alone is able to render justice to the exquisite gem, and to bring a copy of it within the means of the art-loving thousands. Prang's chromo of this great painting has received an almost unqualified greeting of enthusiastic applause from art-critics.

CHROMO-LITHOGRAPHY IN AMERICA.

BY CHARLES GODFREY LELAND.

ILLUMINATION at the present day owes its popularity and its practical progress more to the advance which has been made within a few years by chromo-lithography than to any other art. Chromo-lithography is the application of lithography to printing in different colors.

I believe that the first step ever made in this direction may be found in a very old edition of the "Schola Salernitana" of the earlier part of the sixteenth century, a copy of which is in my possession. It is profusely ornamented with very coarse grotesque (I may say burlesque) woodcuts in the Durer, or rather Wohlgemuth style, the first of which, representing the evils of gluttony, has been printed in red and black, with two blocks, as is evident from a fault in the register.

The first chromo-lithographing in the United States was executed (I believe) by an Englishman named William Sharp, who introduced it into Boston in 1839, where he executed some very satisfactory work in illuminating horticultural works. His fruit and flowers were much admired at the time, as were also his music-titles. Since his time, other printers have taken up color-printing, and carried it on with more or less success in connection with what we may call their plain work. In fact, almost every printing firm of any pretensions now works in colors, while some have produced real works of art. Among these are Major, Knapp, & Co. (formerly Sarony & Major), in New York, and T. Sinclair, as well as P. S. Duval & Son, in Philadelphia. The products of these establishments (which are chiefly engaged in the mercantile line of the trade) are of remarkable merit; and they have done much to very greatly elevate the character of the popular show-cards and labels, and thereby refine the popular style and taste. All of them have at times produced pictures of decided excellence, and book-illustrations which would call for special mention, were it not, that, in the present article, I propose to confine my comments to letter illumination. Of this department Messrs. PRANG & Co. have made a specialty, and published in it so largely, that I could not in this connection, without incurring the charge of wilful neglect, pass over what they have done.

THE ILLUMINATED BEATITUDES.

The most beautiful work of strict illumination published by PRANG & Co. is "The Beatitudes," a series of the texts of the Sermon on the Mount, by Miss Jennie Lee, of Burlington, N.J. Though deficient in some of the minor lettering, the large capitals of this series are beautiful and correct to a degree which is really remarkable, and indicate not only a careful study of good models, but a true love of illumination for its own sake, and a genial and sympathetic appreciation of romantic art. Miss Lee enters into the subtle secrets of illumination with a zest which, allied to a very decided ability as regards manipulation, has produced the happiest results in the present, and promises great progress in the future. Whatever the defects of her work may be, — and it cannot be denied that several are very evident in the finish of details, — it cannot be denied that it is remarkably free from the dull and soulless expression of the *pièces de manufacture* which characterizes many things of the same species of art, even published by great foreign houses. I have seen of late several entire books, splendidly illuminated by artists, who, while superior to the designer of the Beatitudes in technical skill, are all manifestly inferior to her in that very apparent love of illumination and keen enjoyment of its peculiarities which constitute the first and great qualification for this very peculiar branch of art. A single one of these Beatitudes would be a gift to be greatly enjoyed by any person of culture; and the whole form a collection as well worth the money as any thing published. Every student of illumination will find in them excellent subjects and hints for copying and designing.

AN ILLUMINATED JUVENILE.

A VERY quaint and beautiful work is "The Mother Hubbard and her Dog," published by the same firm, in which the ancient rhyme is given in a new form, somewhat enlarged, and in another and more "edifying" spirit, copiously, nay, exuberantly, and most richly adorned with massive illustrations set in gold and arabesquerie, grotesquerie, and fantasquerie (we need eccentric words for such designs), such as were never seen in the children's books of the last generation. Take it altogether, this Mother Hubbard deserves to be classed not only as one of the literary curiosities of the day, but as a work indicating the great

advances which have been made by modern science on the province of ancient luxury. While it was necessary to execute all pictures "by hand," such books were confined to the very rich. We have now attained the point when works in gold and the richest color are no longer sold at the price of a flock of sheep or a herd of oxen: in fact, the very fractional portion of a fat ox will purchase a very elegantly-embazoned book. Doubtless in a few years many other splendid decorations and objects of luxury will be cheapened by science, and brought within the reach of all.

ILLUMINATED SUNDAY-SCHOOL CARDS.

Illumination in America has also been greatly aided by the Sunday-school cards and book-marks published by the Messrs. PRANG & Co. Some of these exhibit much merit in design, and are perfectly correct and truly elegant: if all are not up to the same high standard, it is because, in this country, it is literally and absolutely impossible to find many artists who are fully inspired with mediæval art who are able to give perfection. When the multitude will pay better for something which is not artistic; while a correctly designed, curious, or elegant work of pottery will remain untouched for months in a shop, and inferior works sell readily by its side, it is not to be expected that the highest standard of art will be reached at a bound. I would say, by the way, that these Sunday-school cards and book-marks, which are sold at a very moderate price, supply excellent models for those new beginners in illumination who are in want of something to copy.

OBJECTIONS AGAINST CHROMOS CONSIDERED.

"Are we to have nothing but reproductions of dead ages?" So said a friend, speaking slightly of the art of illumination, and of the present antiquarian tendencies in art. In fact, when we look around, and see Greek imitations here, and Egyptian copying there, a little Romanesque ornament, and much Gothic, with nothing original withal, it would seem as if the outcry against endless antiquarianism and archæology were not ill founded. But the truth cannot be too often repeated, or too earnestly dwelt on, that it is through history we come to Nature. Uneducated man has little appreciation of Nature in her fairest aspects. When De Saussure, the French *savant*, stood in breathless admiration before some Swiss landscape of wonderful beauty, the free-born Switzers standing around thought him insane.

Next to the uneducated man in art we have the partially educated, who is perfect in what he knows. Such is Oriental art, such was the art of the middle ages. Illumination had much of this. Let the reader draw over and over again a few of Shaw's alphabets with a few graceful arabesques and conventional ornaments. He will find it very easy to then take up his pencil and draw off-hand, and adorn certain letters, more or less modified, from his patterns. To the observer, he will seem to be quite an artist. "I am not such a genius as you think," said the honest monk of Esphigmenou on Mount Athos to Monsieur Didron, who was admiring the wonderful skill with which the brother was painting a very perfect Byzantine Madonna. "We have all the rules for drawing every line, and shading every inch, in an old book, where we are taught the preparation of our lime, our pencils, and colors, the composition and arrangement of our pictures." That old book was the treatise of Theophilus. Unfortunately, the monk was a mere school-boy at any thing else except Byzantine Madonnas. Now, reader, bear it in mind that it is much easier to cast just one pattern in one mould than to freely and easily model any kind of figure in clay by hand. The artist of the middle ages was after all, only a moulder, though a very great one. The present age is endeavoring as a modeller to master all its predecessors and work freely, — a stupendous and glorious task, — and it is, as I believe, by this unprecedented and Titanic effort educating itself to such a bold and truthful interpretation of Nature as Greek art never achieved. To him who grasps it, this is a great problem solved.

This much we have already gained, — that what the past effected by hand-labor, in limited quantity at great price, we are rapidly bringing about profusely and cheaply; and every day sees us nearer to fully equaling the models. I am told that artificial ivory is now made cheaply, and so well, that it serves for billiard-balls. When it shall have reproduced as cheaply, and by the thousand, the exquisite goblets and triptychs, and magnificent chairs, such as that of St. Maximian at Ravenna, at the incredibly elaborate "oliphaunts," and chiselled plaques, "cippi," powder-flasks and sword-hilts of the olden time, such as were made by Copé, Fiamingo, Algardi, and Permoser, then we shall

have advanced another step in popular education. It would now-a-days be a cheap thing to apply niello work to silver, or to the plate so much like it; nor is it impossible that the enamels of Limoges, or any of the gorgeous wares of the olden time, may be made common, when the growing demand for facsimiles of true works of art shall require them.

It is therefore with great interest that I have watched the rise of chromo-lithography, since it seems to be an established fact, that, by means of it, we can have accurate and cheap copies of all kinds of painting. The Chandos portrait of Shakspeare, and many other works of the kind, which it is impossible to distinguish from the originals, illustrate my assertion. It requires a practised eye to determine that many chromo-lithographs, imitating water-colors, are not real aquarelles; and it is quite as possible to apply the art to copies from oil paintings. — *Forney's Philadelphia Press.*

PRANG'S AMERICAN CHROMOS.

FROM THE PHILADELPHIA PRESS.

SINCE commencing this series of articles, I have obtained some information relative to the history of chromo-lithography which I deem it for the interest of art to publish; and have also had such opportunities of examining some excellent works in this genre, that I have not hesitated to extend my remarks on illumination to the art by which it is reproduced and multiplied.

HISTORICAL INCIDENTS.

In 1810, under the direction of Aloys Sennefelder and Baron Aretin, appeared in Munich "*Les Œuvres Lithographiques*, par Strixner, Piloti et Cie," in which the first tint-printing from stone occurs. Strixner's borders for prayer-books, published in 1808, contain "flat color-stones." It was, however, in 1822 that the first application, on a large scale, of flat color-printing was made in Munich by Franz Weishaupt, in a work containing pictures of birds, monkeys, and turtles. (Martins & Spix, publishers.) Since 1830, when the black crayon process was at its zenith, artists, however, first began to endeavor to develop the power of chromo-lithography.

George Baxter had no claim to an invention under the title of oil-color printing, beyond what attaches to a modification of one of its processes, or the producing a certain class of prints. In Munich, Engelman was preceded by Weishaupt, who received patents for the art, in 1835. Engelman, in 1837, received his patents in France for the first distinct process of lithochromy, as it was then called, by which the color effect is chiefly obtained by a gradation of the three primary colors printed over each other.

I am indebted for much of the above information to Mr. Louis Prang, who has, I believe, done more than any publisher in the country to disseminate works of art in color, and to educate popular taste. "I have spent," he says, "thousands of dollars in experimenting, before I brought the first picture before the public, and I mean not to slacken my energies until I can show artistic results superior to any hitherto attained in my branch of art."

I have already spoken of the illuminated texts which have been issued from his press, such as the beautiful "Beatitudes of Miss Jennie Lee, which have won for themselves a nook in the art history of our country, and which give the promise that we may anticipate other works from her hand; but I cannot consistently write on chromo-lithography in America without mentioning certain pictures imitating oil-color originals, which have become well known to a degree unprecedented in works of their kind.

TAIT'S PICTURES.

Such are The Chickens, in which a brood of "poulters," not long from the egg, form a group, exquisitely naïve, and, as ladies would say "cunning." Some time ago, more than ten thousand copies of this picture, after an original, by Tait, has been sold. A very curious, and, if well illustrated, a very profitable book might be made devoted solely to poultry-artists, from Hondekoeten down to the present day. With "Prang's Chickens," we must class his "Young Ducks." His finest work, in some respects, is the "Baby," in which a young girl is seen holding her little brother. This is after Bougeauraud, and is a very perfect imitation of a fine oil painting. The "Birds' Nests" and "Dead Birds" continue to be extensively sold, at which no one can wonder who has seen them. "The Group of Quails," after an original by A. F. Tait, is also an admirable picture. This chromo-lithograph was printed with nineteen stones, giving, of course, a great number of intermediate hues

and tints, and is destined to become extremely popular. This is Mr. Prang's latest publication, as I write. The exquisitely simple and touching character of the design, with the perfection of many of the mechanical details, and, what is of real importance to many, their general identity in appearance with originals which cost fifty or a hundred times as much money, make them desirable to the world at large. It is characteristic of all these "oil chromos," that they happily combine certain elements highly acceptable to both the art-student and the people in general.

BRICHER'S LANDSCAPES.

The six small landscapes after Bricher, and more especially Esopus Creek, by the same artist, are gratifying as indicating the wonderful accuracy with which an oil landscape may be reproduced. One of the most amusing incidents or absurdities in the history of critic-blunders may be found in the fact that a critic once found much fault with certain points in these copies, casting odium on the publisher and his process, when every one of the peculiarities were in the originals. Those who have seen the chromo-lithographic copy of the celebrated Chandos Shakspeare may remember the perfection with which all the imperfections of the original were rendered. Every artist has certain "faults," which, however, are a part of his style, and which, like geological faults, improve the general picture, give effect, and give character. To blame the chromo-lithographer for giving these is like blaming photographers for not flattering their originals. But, in any case, it seems incomprehensible that any writers who lay claim to culture and a "high sense of art" should go out of their way to attack pictures which simply correspond to a fully developed popular demand, and which, if humble, is at least manifestly a good foundation whereon to build something higher. This is not the way to encourage the establishment, in America, of an art which is capable of giving a masterpiece of Muvillo so that the critics in question would probably not know the difference.

It is, indeed, most gratifying to reflect that we can now have copies which cannot be distinguished from originals, at a comparatively trifling cost. The art is young as yet; but the child is born who will live to see perfect facsimiles — scientifically accurate in almost microscopic detail — of the great works of all the great masters of old, in every American city. To all who can appreciate landscapes, I commend the Esopus Creek as a very beautiful and most satisfactory specimen of what is even now done in this graceful and noble art.

THE ALBUM PICTURES AND CARDS.

The Album Pictures, of which an almost infinite variety are made, "form an event" in the history of popular pictures. During the past four years, many hundred thousand packs of them, twelve in a pack, have been sold; and the demand is still so great, that from four to six presses are still kept constantly running on them. The greatest favorites are the Autumn Leaves and the Roses. Great numbers of these cards are sold all over Great Britain — which is probably the first instance in which publications of this kind have gone abroad from America as a regular article of trade.

Prang's cards may be seen in all the show-windows of print and fancy shops in England, Ireland, and Scotland. Great pains are taken to get natural and simple subjects for these cards, and to set them forth with a peculiar brightness and clearness of coloring, which experience shows is wonderfully taking to the "public eye" in America. Very few households are now without a specimen of these, or of the Sunday-school cards, which, as filling a great demand, have had an incredible sale. They are principally used as rewards of merit.

The student of illumination will find among these cards, Bible alphabets and texts, many excellent letters well suited for study or modification.

Yet even the immense demand for these cards has of late been overshadowed by the popularity of the imitation oil paintings; as, for instance, "Baby," and "Tait's Chickens."

The show-card of this establishment is of itself a work of art, and a fine study of effects of color; and as such is extensively purchased by artists.

The large and small illuminated texts of Prang in oblong cards, intended for framing, constitute, with a very beautiful cross, the principal steps which have been taken in this country towards popularizing the art of ornamented inscriptions, and their correlative style. They are bold and vigorous; and in some cases — not all — are satisfactory to even an exacting taste. The Cross is, however, of a beauty which leaves little to desire. — *Ibid.*

Prang's Chromo.

BOSTON, JANUARY, 1868.

All inquiries about Chromos, and orders for them, should be addressed to L. PRANG & CO., 159 Washington Street, Boston. When money is sent by mail, it will be at the risk of the sender. Post-office orders should be procured whenever it is possible to get them. Write distinctly the name of your town, county, and state, and post-office.

OUR AIM AND NAME.

FOR many years, it has been our dream, by day and by night, to popularize art and art ideas in the homes of our America,—not alone because of any financial benefit likely to accrue from it, but from the higher aim of contributing our share to promote the social pleasures of our countrymen. It may be that we are too enthusiastic in our hopes; but, as far as we have gone, we have been strengthened in our aspirations by the cordial, prompt, and wide appreciation with which our efforts have been received by the American people. The best things that we have done, in reproducing works of art in a popular form, have been the most eagerly and the most warmly applauded, both by friendly voices and by rapid sales. We trust that we have been found not wholly unworthy of this gladdening welcome. We know, at least, that we have never pandered either to a vicious or a meretricious taste, but have zealously and constantly endeavored to improve our skill, and raise the standard of our beautiful art.

It has often been asked, "How shall a democracy be educated in art?" We answer, "By art." It is idle to teach without example. And yet art galleries in our country are few and far between. We have neither the treasures of the past nor a numerous class of painters, nor the means of supporting well-endowed academies of design. Without these agencies, we believe that, especially in a country of vast extent, but limited population, the only substitute for them, the only efficient educator of the people, is **THE CHROMO**.

This agent, in its present perfection, we have had the happiness of creating in America, and with the most flattering success. Beginning with humble attempts to reproduce autumn leaves and moths and butterflies, we can already point with pride to the "Groups" of Tait, the "Landscapes" of Bricher, the "Magdalena" of Correggio, and others.

We hope, now, to be able to support a popular journal to disseminate the fundamental theories of art. This initial number is exclusively devoted to chromo-lithography, and is therefore published at our own charge, and made free to all; because we have often found, to our surprise and cost, that this interesting and wonderful process is comparatively unknown, even to educated men; and because, also, we wish to show, by explaining how our pictures are made, that, in imitating oil-paintings, our aim is not to deceive, nor to aid in deceiving, but, on the contrary, to render it impossible for unprincipled persons to sell our reproductions as originals.

If we meet with due encouragement, we shall publish this journal at regular periods, and at the lowest rates; selecting for its name, as most suggestive of its character, the type of popular art,—**THE CHROMO**.

We shall feel obliged by suggestions from the friends of art and of popular education as to the best methods of achieving this our object of disseminating art ideas. Such hints may greatly aid or modify our plans, and enable us, also, to avoid a possible unwise expenditure of energy or resources.

HINTS ON FRAMING.

WE could easily fill a book with directions and ideas in regard to framing,—an accessory of great importance to pictures, and one that is often either neglected by their owners, or managed on erroneous principles. Reserving for a future number a fuller development of our own theories, we will now merely indicate a few points to be kept in mind in deciding how to frame a picture.

I. It should first of all and always be remembered that the picture, not the frame, is the thing to be displayed; that the picture should decide the character of its frame, and that it should relieve and support the picture, not overshadow it. A frame that attracts the attention of the spectator away from the picture is an unsuitable one, no matter how handsome or exquisitely carved and ornamented it may be. For this reason, it is often the case that a professional frame-maker is a bad adviser in this particular; because he is accustomed to regard the frame as a complete work, and not in its character as an *accessory*. Consult your own taste, or advise with your friends: if you succeed, it will suit you better than the choice of a dealer; and, if you fail, the chances are, that, even then, your selection will be as good as the frame-maker's. In the great cities, there are dealers who have perfect taste in framing; but we write for the people everywhere, who must depend on ordinary workmen.

II. This principle should be carried into the details of a frame. Reject all frames that have obtrusively ornamented panels near the picture.

III. Black walnut frames should never be without a gold "front" (that is, a gold strip between the picture and the dark wood), or a gold panel of more or less width.

IV. Whenever you are unable to decide what kind of a frame to select, it is always safe to select a gold frame, because gold is suitable for every kind of picture.

V. The character of the picture should determine the character of the frame. The stronger the picture, the wider the frame should be. Width of frame adds to the importance and dignity of a picture.

VI. The style of the wall-paper should, in some degree, influence the selection of the frame. When the paper is figured, the frame should be wide, in order to separate the picture from the paper. A neutral gray background is the best one for pictures.

VII. Ornaments should be proportionate to the size of frame. Rather have too few than too many. The mouldings should be selected on the same principle. See that their lines are sharply defined, and in agreeable harmony.

VIII. Colored woods and colored panels should be selected with great discrimination. The predominant colors of the picture should be taken as a guide. A picture with a good deal of brown in its composition will not bear a brown frame or brown panel; whereas, for a picture in which blue or green predominates, a brown frame or brown panel would be an appropriate setting. A neutral gray panel will suit most pictures. Panels are most appropriate for vignette pictures, on white or tinted ground, to increase the space between picture and frame.

IX. Square frames with flat, oval, gilt, or color panels, are beautiful in themselves, and are well adapted to bring out the strong points of a picture, provided that this is suitable for that style of frame.

X. When it is desired to group pictures on a wall, a well-selected variety of frames, in different styles and colors, enhances the beauty of the general effect better than a mass of frames uniform in character.

XI. Prang's American chromos are adapted for the best frames; and, if they are fitly selected, most of

these pictures will satisfy even the critical eye nearly as well as the original paintings. For half-chromos, a cheaper and simpler style of frame is the more suitable.

When ordered to do so, we will attend to the framing of pictures for our patrons, charging for our services only a small advance on the first cost.

A WORD TO JOURNALISTS.

WE should be ungrateful if we were to issue the first number of our little journal without expressing our gratitude for the many and generous notices which our works have received from the American press. Without ever having sought to influence editorial opinion, either directly or indirectly, excepting by the quality of our publications, we have been showered with kind words of approval from the newspapers and authors of every part of the country. We shall be happy, at any time, to exhibit to editors or other journalists and writers for the press the entire process of chromo-lithography, whenever, in visiting Boston, they shall do us the honor of a call at our establishment.

We ought to state, in justice to ourselves, that the articles copied, in this number, from "The Boston Daily Advertiser," "The New-York Tribune," and "The Philadelphia Press," were written by gentlemen attached to the editorial staff of these able journals, who sought us out, and voluntarily gave us the influence of their pens and circulation, because they were delighted with our efforts to educate the people by reproducing charming works of art at a trifling cost. We shall ever endeavor to merit their approbation.

A WORD TO ARTISTS.

THERE are some artists who condemn our efforts to popularize art. They speak of chromos as the old monkish copyists of manuscripts might be supposed to speak of Caxton's books. To these gentlemen we commend the letter of Mr. James Parton, reprinted in another column, and the concluding passages of the opening article on our first page.

Let us ask them, "Has literature suffered from the multiplication of books? Have not the discoveries of modern science, as applied to the printing-press, tended constantly to dignify, increase, and render more lucrative the profession of the author?" No one can doubt it. The same result to artists will follow the perfection which we seek to attain in the production of chromos.

We are happy to state that several of the most distinguished of our American painters have consented to undertake works in their best style for reproduction by our art. We shall announce their names and subjects in our next number.

NOTE FROM LONGFELLOW.

CAMBRIDGE, Jan. 15, 1867.

GENTLEMEN,—I had the pleasure, some time since, of receiving the beautiful specimens of your art you were so good as to send me; and I should sooner have written to acknowledge your kindness, had I not been hoping to find time to call upon you, and do it in person. It still remains a great mystery to me how such beautiful results are produced; and I am very curious to see some of the operations.

I hope soon to have that pleasure. Meanwhile, I beg you to accept my best thanks for your kindness, and my congratulations on the excellence of your work.

I remain, gentlemen, yours truly,
HENRY W. LONGFELLOW.
Messrs. L. PRANG & Co., BOSTON

TO EDUCATORS AND CLERGYMEN.

We are so firmly convinced that a candid consideration of our theories in regard to the popularizing of art as an educational agency, by the dissemination of our best chromos, will commend itself to the intelligence of the educators of the country, that we are willing to send a few specimens of some of our finest productions, at a very greatly reduced rate, to all the Heads of Colleges, Superintendents of Education, Principals of High Schools, and Clergymen in the country, who, after examining them (if they are satisfied with our work), will do us the kindness to bring them to the attention of the pupils and people under their charge, by explaining what is intended to be accomplished by our art.

We ask for no eulogium which is not prompted by a hearty recognition of the beauty of our productions in themselves, and of the importance of refining the taste of the American people in art.

We shall be glad to hear from the educators of the country; and we pledge ourselves that they shall have no cause to complain of our lack of liberality.

Educational journals that will reproduce this notice, and call the attention of their readers to it, may rely on our early reciprocity of the favor.

NOTES FROM EMINENT MEN.

I.—FROM MR. CHURCH.

HUDSON, Oct. 17, 1867.

MR. L. PRANG, — Through the kindness of Mr. —, I received the admirable chromos you sent me. I thank you for your kindness, and for the beautiful specimens of your art.

They are certainly most skilfully and artistically executed; and doubtless are really *facsimiles* of the originals, which, however, I have never seen. The grading and tone of the flesh-tints of the "Magdalena" strike me as being remarkable.

I should like to compare one of your chromos with the original. I shall, hereafter, look with interest for your future publications.

I am, sir, yours truly,

FREDERIC E. CHURCH.

II.—FROM JOHN G. WHITTIER.

AMESBURY, Dec. 29, 1866.

When I wrote my brief note on receipt of your chromos, I had no idea that they were home productions, as I had seen nothing equal to them from the hands of American artists. I am glad to know that such beautiful work is done here. You have certainly reason to congratulate yourselves on your measure of success. When I visit Boston, I shall be happy to look at your chromos of Bricher's fine landscapes, which are well worth presenting in this form.

I am very much your friend,

JOHN G. WHITTIER.

III.—FROM BAYARD TAYLOR.

KENNETH SQ., PEORIA, Jan. 12, 1867.

Gentlemen, — On my return home from a lecturing tour, I found the package containing your beautiful gifts, for which I beg you to accept my hearty thanks.

I am very glad that you have undertaken to furnish cheap reproductions of genuine works of art. There is a universal, though still uncultivated, taste for pictures among our people, which they have heretofore only been able to gratify through the hideous lithographs and mezzotints with which the country is flooded. Chromotints of such simple subjects as Mr. Tait's "Chickens" and "Ducklings" will soon, I hope, drive such artistic horrors as "The Court of Death" from the houses of our farmers and mechanics. More can be done to disseminate a correct appreciation for art by means of cheap pictures than in any other way.

Your illuminations of the Beatitudes are really superb. I shall take them with me to Europe this winter as specimens of what has already been done here in that line.

Hoping that your enterprise may be very successful, I remain,

Very truly yours,

BAYARD TAYLOR.

Messrs. L. PRANG & Co.

Prang's Publications.

PRANG'S AMERICAN CHROMOS, HALF-CHROMOS, Illuminated Sunday School Room Cards, Illuminated Day School Cards, Illuminated Scripture Texts, Albums, Album Pictures, Gifts for Ladies, Gifts for Young Folks, Marriage Certificates, Crayon Pictures, Design Books, Tables, and Miscellaneous Publications, may be ordered through any Art Dealer or Bookseller in the United States, the Dominion of Canada, or directly from us.

All orders addressed to L. Prang & Co., Boston, must be accompanied by the cash in order to secure attention.

The safest way to send money is by a Post-office order.

Goods purchased from us, direct, at the retail price, will be forwarded at our own risk and expense to any address in the United States.

Prang's Illuminated Cards.

PRANG'S SUNDAY-SCHOOL PUBLICATIONS can be ordered through any Art Dealer or Bookseller in the country.

The "Illuminated Sunday-school Room Cards" are particularly designed to ornament the walls in Sunday-school rooms. They consist of Scripture mottoes, illuminated in the most gorgeous and elegant style, equal at least to the best ever painted by hand, which are sold for \$10, and upwards, each.

PRANG'S DAY-SCHOOL PUBLICATIONS are equal in beauty and finish to their Sunday-school Cards.

REWARDS OF MERIT.

- 1. REWARDS OF MERIT.**—Gold borders enclosing very brilliant oil color Pictures—a space on every card for the name of Teacher and Scholar. Very rich and unique. Put up in envelopes of 10 Cards. Price 30 cents.
- 2. REWARDS OF MERIT,** printed in gold and one color, similar to No. 1. Put up in envelopes of 10 Cards. Price 20 cents.
- 3. REWARDS OF MERIT,** printed in one color, in packages of 10 Cards. Price 10 cents per package.
- 4. MOTTO REWARDS,** each Card containing a motto or moral sentiment. Blanks left for Scholar's and Teacher's name. Ten different designs, printed in a variety of colors on white board, and in gold on tinted board. Put up in sets of 10 Cards, containing all the varieties of colors printed. Size of Card, 2 1/2 x 5 1/2. Price, per set of 10 Cards, 15 cents.
- 5. MOTTO REWARDS.**—The same as No. 4, with the difference that no blanks are left either for the insertion of Scholar's or Teacher's name, for the convenience of such Teachers as cannot find the time for this work. Price per set, 15 cents.
- 6. ORNAMENTAL PICTURE REWARDS.**—Ten different designs printed in a variety of colors on enameled board, with blanks for signing of Scholar's and Teacher's name. Put up in packages of 10 Cards, assorted colors. Price per package, 10 cents.
- 7. ORNAMENTAL PICTURE REWARDS.**—The same as above, No. 6, but no blanks left for the Scholar's and Teacher's name, to accommodate such teachers as have no time for filling out the blanks. Price per package, 10 cents.

DAY-SCHOOLROOM CARDS.—Size 11 x 27.

SPEAK THE TRUTH.
DO RIGHT.
LOST TIME IS NEVER FOUND AGAIN.
WHAT I DO I WILL DO WELL.
WELL BEGUN IS HALF DONE.
WHERE THERE IS A WILL, THERE IS A WAY.
Price, each, \$1.25.

THE BEATITUDES OF OUR LORD.—

These are after original designs by Miss Jennie Lee. This is one of the richest Illuminated Publications ever issued in print. It consists of the Beatitudes of our Lord, in 12 plates, 11 x 14 inches, including one title and one dedication plate, "To our Grandmother," all of which are equally meritorious in design and illumination. These twelve plates are put up in one elegant portfolio; and the whole forms a most select and rich subject for a holiday gift.

"The most beautiful work of strict illumination published by PRANG & CO. is The Beatitudes, a series of the texts of the Sermon on the Mount, by Miss Jennie Lee of Burlington, N.J."—*Philadelphia Press*.

"The Beatitudes are got up in a style which really astonishes me, and fills me with patriotic pride that such work, at last, is done in America.

"I have seen some of the finest engravings of the Arundel Society, in which mediæval color and gold ground is united, and I really think I have seen nothing superior to these Beatitudes.

"Sunday school rooms might be beautifully and appropriately ornamented by these Beatitudes, in panel frames, around the room."—*Mrs. Harriet Beecher Stowe*.

Price, per folio, complete, \$12.

** They are also sold separately at \$1 each:—

33. BLESSED ARE THE PEACEMAKERS, ETC.
34. BLESSED ARE THE MEEK, ETC.
35. BLESSED ARE THEY WHICH DO HUNGER, ETC.
36. BLESSED ARE THE POOR, ETC.
37. BLESSED ARE THE MERCIFUL, ETC.
38. BLESSED ARE THE PURE IN HEART, ETC.
39. BLESSED ARE YE WHEN MEN, ETC.
40. BLESSED ARE THEY THAT MOURN, ETC.
41. BLESSED ARE THEY WHICH ARE PERSECUTED, ETC.
42. REJOICE AND BE EXCEEDING GLAD, ETC.

PRANG'S ILLUMINATED SUNDAY-SCHOOL ROOM CARDS.—Printed on Heavy Plate Paper, and all exquisite specimens of our Art.

1. THE LORD WILL PROVIDE. Size 7 x 21 . . . \$ 65
2. WITH GOD ALL THINGS ARE POSSIBLE. 7 x 21 65
3. HAVE FAITH IN GOD. 7 1/2 x 20 1/2 75
4. WHATSOEVER HE SAITH UNTO THEE, DO IT. 7 1/2 x 20 1/2 75
5. THOU GOD SEEST ME. 9 1/2 x 19 1 00
6. SUFFER LITTLE CHILDREN TO COME UNTO ME. 9 1/2 x 19 1 00
7. GOD IS LOVE. 6 x 20 50
8. GLORY TO GOD. 6 x 20 50
9. STAND UP FOR JESUS. 6 x 20 50
10. LOVE ONE ANOTHER. 6 x 20 50
11. WALK IN LOVE. 6 x 20 50
12. SEEK ME EARLY. 6 x 20 50
13. TRUST IN GOD. 6 x 20 50
14. I AM THE GOOD SHEPHERD. 6 x 20 50
15. THY WILL BE DONE. 6 x 20 50
16. REMEMBER THY CREATOR. 6 x 20 50
17. REJOICE IN THE LORD. 6 x 20 50
18. WATCH AND PRAY. 6 x 20 50
19. GOD BLESS OUR SCHOOL. 11 x 27 1 25
20. GOD BLESS OUR HOME. 11 x 27 1 25
21. GOD BLESS OUR COUNTRY. 11 x 27 1 25
22. GOD BLESS OUR DAILY BREAD. 11 x 27 1 25
23. GOD BLESS OUR DIVISION. 11 x 27 1 25
24. GOD BLESS OUR TEMPLE. 11 x 27 1 25
25. TOUCH NOT, TASTE NOT, HANDLE NOT. 11 x 27 1 25
26. THE EYES OF THE LORD ARE IN EVERY PLACE. 11 x 27 1 25
27. BE FAITHFUL TO THE END. 12 x 16 75
28. PRAY WITHOUT CEASING. 12 x 16 75
29. FAITH, HOPE, CHARITY. 12 x 16 75
30. DO RIGHT, AND FEAR NOT. 12 x 16 75
31. REMEMBER THE SABBATH DAY TO KEEP IT HOLY. 22 x 28 2 00

. . . But it is mainly our design, in the present article, to call the attention of parties interested,—be they teachers, school directors, or patrons,—to the Illuminated Cards for day schools and Sunday schools issued by the above named firm.

These are printed on heavy card-board, and are mostly in type large enough to be read across the largest school-room. They are issued in a perfection of style never before attained in the United States; and, though they cost more than ordinary school-room cards, they are well worth their cost should they hang upon the walls but a single year; whereas, if securely framed in narrow walnut, imitation of rosewood, or gilt, with glass and back, they can be kept in good condition for ten, fifteen, or twenty years as readily as for any shorter period. Besides, the best is usually the "cheapest in the end." While appropriate pictures, charts, etc., come in to fill up all large spaces, these cards, being long and of no great width, can be put up over the doors, and in other small vacant spaces. Each card is printed in gold or bronze and the richest colors,—crimson, blue, etc. The capitals of the series as well as the smaller letters are strikingly beautiful both in design and execution.

The Beatitudes of our Lord, twelve plates, 11 x 14 inches each, after original designs by a talented female artist, are one of the richest illuminated publications ever issued in print. The cost of single plates is \$1.25; full set, \$15.00. The illuminated cards advertised for day schools and Sunday schools consist mainly of Scripture mottoes illuminated in the same elegant style, equal to the best ever painted by hand, which latter cannot be sold for less than \$10.00 and upwards for each card. A single one of these cards would be greatly enjoyed in the school-room, and a half-dozen or dozen of them would form a collection as well worth the money as anything published. Neatly framed they will last for many years, always beautiful, always suggestive of good thoughts, while at the same time they give a quiet air of refinement to the school-room, felt alike by pupil and teacher. Wherever a flourishing Sunday school exists, these cards are gladly welcomed; but why the Sunday school only, when the day school may be benefited even in a more marked degree, and may obtain them with equal readiness?—*Pennsylvania School Journal*.

Why not hang them in our Sunday-school rooms? We once had only the cheap card to place on our walls, and it served in its day; but art now gives us something better. Art sanctifies itself in the production of such cards, on which the eye never tires of gazing, and which cease not to preach to us the blessed Word. I believe in making the Church and Sunday-school room the most attractive places on earth, especially for children. I would almost risk the coarsest and rudest class in the presence of these works of beauty; for, prate as we will about plainness, we cannot ignore the law of human nature, that education is given largely through the eye. Let our plain, unadorned, unattractive rooms be made spots of beauty, and the precious lessons of the gospel will be taught to larger numbers and more successfully.—D. A. WHELDON, *Northern Christian Advocate*.

THE LORD'S PRAYER.—1. Published in an extension Book form, richly illustrated in gold, purple, and green. This little Book is a most desirable publication for Sunday Schools. No handsomer reward can be given by Teachers to Sunday-school Scholars.

Price 25 cents per copy.
2. THE LORD'S PRAYER, published in Card form, and put up in envelopes of 12 Cards. Price 25 cents.

MOURNING CARD.—A chaste and beautiful emblem of mourning, the sentiment of which will carry consolation to many bereaved homes. Size 10 x 23 1/2.

32. BLESSED ARE THEY THAT MOURN, FOR THEY SHALL BE COMFORTED.

Price, each, \$1.50.

PRANG'S SUNDAY-SCHOOL PUBLICATIONS can be ordered through any Religious Publishing Society, or Religious Book Concern.

Prang's Illuminated Cards.

PRANG'S ILLUSTRATED SCRIPTURE TEXTS.

"No child can grow up coarse and gross, if a love for the beautiful and the holy be thus early implanted in him. All who are interested in the moral and religious education of children, in Sunday schools and elsewhere, should examine these singularly beautiful and instructive texts." — *Boston Transcript.*

1. SCRIPTURE TEXTS, OR BIBLE VERSES IN GOLD, with brilliant oil color pictures. Put up in envelopes of ten assorted Cards. Price 30 cents.
2. SCRIPTURE TEXTS, richly illuminated in style of the Old Church Manuscripts. Put up in envelopes of twelve assorted Cards. Price 40 cents.
3. SCRIPTURE TEXTS, in elegant Modern Church style — a very tasteful publication, richly illuminated. Put up in envelopes of twelve assorted Cards. Price 30 cents.
4. SCRIPTURE TEXTS, in elegant Modern Church style, illuminated in gold, red, and blue. Put up in envelopes of twelve assorted sizes. Price 25 cents.
5. SCRIPTURE TEXTS, in elegantly ornamented Modern Church style, plain back. In packages of twenty-five Cards. Price 30 cents.
6. SCRIPTURE TEXTS, MEDIEVAL STYLE. Very beautiful, original designs, executed in gold, silver, and from two to eight colors; published in the usual Card form, twelve Cards in one envelope. Price, per envelope, 40 cents.
7. SUNDAY-SCHOOL GEMS. A set of six large Picture Cards, put up in an illuminated envelope, embodying gems of poetry appropriate for Sunday-school teachings. Size of Cards 4½ x 7. Price 40 cents per set.
8. INFANT-SCHOOL CARDS, Parts I. and II. These are Picture Cards, album card size, with choice pieces of poetry, Scripture verses, etc., selected for children's understanding; very attractive, ten Cards in a set. Put up in an illuminated envelope. Price 20 cents per set.
9. BIBLE ALPHABETS, in black and gold. Ornamented Alphabets on Cards, heading Scriptural selections — very instructive. Put up in envelopes of twenty-five Cards each. Price, in black, per envelope, 20 cents. in gold, " " 25 "
10. PSALMS OF DAVID. Ten different Psalms, printed in colored ink, with elegant gold borders, on enamelled cardboard. Size of Card 2½ x 5½. Put up in sets of ten Cards. Price, per set, 20 cents.
11. PSALMS OF DAVID. The same as above, printed in a variety of colors, on enamelled board. Put up in sets of ten Cards, containing all the varieties of colors. Price, per set, 15 cents.
12. THE TEN COMMANDMENTS, with two supplementary Cards, in two colors. Made in superior Modern Church style. Put up in envelopes of twelve Cards. Price 25 cents.
13. TEN COMMANDMENTS IN VERSES. The spirit of the Commandments set in rhyme. Printed on white enamelled board, with borders in gold, and letters in different colors. Put up in sets of ten Cards. Size of Card 2½ x 5½. Price, per set, 20 cents.
14. TEN COMMANDMENTS IN VERSES, printed in gold, on colored enamelled board. Size 2½ x 5½. Price, per set, 15 cents.
15. SUNDAY-SCHOOL TREASURES. Parts I. and II. Scripture texts and verses, got up in style similar to the Infant-school Cards, No. 8. Ten Cards in each part, put up separately in envelopes. Price, per set of ten Cards, 20 cents.
16. PREMIUM CARDS, THE BEATITUDES OF OUR LORD. Six very beautiful Premium Reward Cards. Size 4½ x 7½. Price, per set of 6 Cards, 50 cents.
17. PREMIUM SCRIPTURE TEXTS. These Cards are magnificently illuminated, and best adapted as Reward or Premium Cards for older scholars. Size of card 4½ x 7½. Twelve Cards in one envelope. Price, per envelope of 12 cards, \$1.00.

ILLUMINATED PICTURE-CARDS. — In size and finish the same as our Album Pictures. Put up in envelopes of 12 assorted Cards.

1. PILGRIM'S PROGRESS. Sets I., II., and III
2. CHILDREN OF THE BIBLE. Set I.
3. POOR RICHARD'S MAXIMS. Sets I. and II.
4. TEN COMMANDMENTS. Set I.
5. LIFE OF JOSEPH. Set I.

Price, per set, 40c.

PLAIN PICTURE-CARDS. — The same size as Album Pictures, printed in one color and tint — very beautiful. Put up in envelopes of 12 Cards.

1. CHILDREN OF THE BIBLE.
2. TEN COMMANDMENTS.
3. LIFE OF JOSEPH.

Price, each, 25c.
The same, printed in black, each, only 15c.

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